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it as a new sketching ground, finer than London, which will not be discovered artistically for centuries—the “Unbelievable City.” Suggestions are made by Mr. Pennell of good vantage-ground for sketching, and helpful hints are given by some of the other contributors concerning climate and accommodations.

MASTER-PAINTERS OF BRITAIN, BY GLEESON WHITE. Special Summer Number of the International Studio. John Lane Company, New York. Price \$3.00, postage 35 cents.

It is something of a shock, in turning the pages of a volume avowedly devoted to British painters and their works, to meet first with Benjamin West, then with Whistler and finally with Sargent. Seeking explanation, or apology, in the biographical notes one finds the incident of birth in America briefly alluded to in the first and last instance, but regarding Whistler even this to be discounted. “According to Who’s Who,” the biographer states, “Mr. Whistler was born in America in 1835,” but hastily adds, however, as though to confirm his own convictions: “Other statements refer his birth to Moscow and slightly alter its date.” Whatever indignation may be felt at this misappropriation of celebrities is lost later on in fellow-feeling, when the writer, referring to the painting by Whistler of his Mother, declares that the “abiding regret is that it is not the National Gallery (London) which is honored by its presence.” As Mr. White explains in his introduction to this volume, no effort is made to establish standards or to explain why certain paintings are honored, but rather, accepting the verdict of time, place before the reader such works as might well be collected in a National Gallery. Nearly two hundred paintings have been selected and reproduced, each occupying a full page and accompanied with descriptive text. These have been chronologically arranged, the history of British painting being divided into four periods and comprehensively outlined. The first includes, of course, Gainsborough, Reynolds, Romney, Raeburn, Hogarth, Wilson, Hoppner, Lawrence, Turner, Con-

stable, Wilkie; the second begins with the Eastlake school, but includes before its conclusion Holman Hunt, Rossetti, Millais, and the other Pre-Raphaelites. The third and fourth bring the record to the present day and cover a time of considerable activity. Owing, perhaps, to the lack of perspective, these are less well presented than the former, the selections being less well made and certain painters of excellent standing being entirely omitted. Contemporary British portrait and landscape paintings deserve high rank, and would probably receive it, were not the emphasis so often, by Britains themselves, placed on the subject-pictures which, when all is said, are purely literary in significance.

#### AN INTRODUCTION TO CITY PLANNING. Democracy’s Challenge to the American City, by Benjamin Clark Marsh.

Mr. Marsh is the Executive Secretary of the Committee on Congestion of Population in New York and has done much to awaken an intelligent interest in city planning, not merely to improve outward aspect but to better conditions of living. He deals with the problem, therefore, in a thoroughly practical manner. Chapter 1 of this little pamphlet is devoted to a discussion of the cost and causes of congestion of population; chapter 2 gives the logical essentials of city planning—layout, transportation, commercial facilities, recreation features. Chapters 5 and 6 tell of the development of the city planning idea and give notable examples of towns and cities wherein it has taken concrete form. Mr. George B. Ford, an architect of New York, who has made a special study of this subject, contributes the seventh chapter, which deals frankly and astutely with the technical phases of city planning. Finally, suggestions are made as to methods of securing city plans, the mode of procedure of various cities which have secured plans being set forth and some excellent advice given. The purpose of the book is to direct effort into the channels leading to results, and it will well reward perusal.